

Chaminade C. L.S.  
Pas des Amphores op 37  
Airs de Ballet 2

# PAS DES AMPHORES Op. 37

AIR DE BALLET, No. 2

—By—

CECILE LOUISE STEPHANIE CHAMINADE



Saint Louis

London

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REVISED EDITION WITH BIOGRAPHICAL  
SKETCH, FINGERING, PEDALING AND  
INSTRUCTIVE ANNOTATIONS



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## PAS DES AMPHORES

BIOGRAPHICAL SKETCH: M<sup>lle</sup>. CECILE-LOUISE-STEPHANIE CHAMINADE.

Born, Paris, August 8th, 1861.



HIS gifted lady, still living on her beautiful estate, de Visenet, near Paris, and holding the Governmental position of Officer of Public Instruction, has won an enviable position in the musical world. She showed her musical predilections at an early age, and at 8 had won the commendation of Bizet.

Her musical training was received from Le Couppey, Savart, Marsick and Godard, and at 18 she made her debut as a pianiste, after which she appeared in various European Capitals. She has received decorations and orders from different sources, on account of her merit, notably the order of Chevakat from the Sultan of Turkey.

Her works include compositions for orchestra, concertos, ballets, piano music and songs. These latter have become very widely known, and have been sung by famous singers.

Her piano music is piquant and brilliant, exhibits taste and elegance, and is in keeping with the nature of the instrument.

### HISTORICAL SKETCH

This title means "amphora-dance." The amphora was a Greek vessel. While the title of the piece thus refers back to an old Greek dance, the composer has designated that it is to be played as a Mazurka. The Mazurka is a Polish dance in 3-4 time, with vigorous characteristic rhythms, having, generally, an accent on the last beat; this latter condition, however, was not indispensable, and in this piece, the chief accent falls generally on the second beat.

The piece should be played with spirit, but yet not too loud, always with a very musical quality of tone, and with elegance and "chic."

### FORM ANALYSIS

Introduction five measures.

First Part. 31 measure period (6-36).

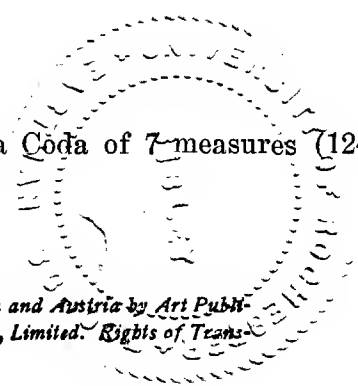
Middle Part { 8 measure phrase (37-44) ending D Minor.  
8 measure phrase (45-52) Dominant of F-flat extendedly.  
5 measure (53-57).

Third Part. Second half of first period (58-72).

The middle part is then repeated (73-93).

The whole of the first theme is next repeated (94-123), leading into a Coda of 7 measures (124-130).

At measure 124 overlapping occurs.



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HOW TO STUDY—This piece is marked "Tempo di Mazurka," which means, in the time of a Mazurka; the metronome mark is quarter-note=138. The Mazurka metre is not as smooth as the waltz, requires a more vigorous accenting, and the rhythms are more broken.

The grace-note in measure 5 is, contrary to rule, thrown back into the previous measure, and the three f's are played exactly together, preceded by the grace-note; this is dictated by good taste.

A careful attention to the marks of expression, the character of the piece as explained in the historical sketch, the slurring, and the time divisions of the motives will ensure the correct interpretation. The piece should be rendered with spirit.

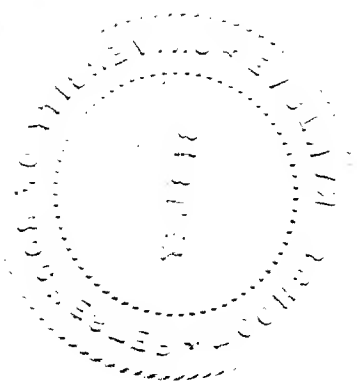
The memory work should be preceded by an analysis of the rhythmical motives of the piece. You have sufficient knowledge to do this now. After the analysis memorize the motives, one hand at a time, gradually combining the motives, substituting *motives* for *measures*. Work through the entire piece in this manner.

Practice runs and chord work according to models and rhythms with which you are familiar. All the running work should be done with *leggiero* touch, unless staccato marks occur, when the finger staccato touch should be used. Heavy chords are played with pressure touch, light chords with wrist touch by stroke.

In measures 18, 19, 20 and 21 hold the eighth-notes in the bass, tenor and alto the least little bit beyond their time, but do not play them any louder than the top notes, and see the delightful effect you obtain.

"Stringendo"—compressing—faster and louder.

"Rinforzando"—re-inforcing.



# Pas Des Amphores.

## Air de Ballet No.2.

C. CHAMINADE, Op.37.

Tempo di Mazurka

1 *ff* *mf* *cresc.* 2 3 4 *f* *pp* *mf*

5 6 *sf* 7 8 *mf* 9 10 *sf*

11 12 13 14 *sf* 15

16 17 *mp* 18 *string.* 19 20 *p* 21 *rit.* *mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo*

22 *sf* 23 24 25 *sf* 26

27 28 *rinf.* 29 30 *f* 31 32

33 *p* 34 35 36 *sf* 37 *mf*

38 *sf* 39 40 41 *rinf* 42 *f sempre*

43 44 *cresc.* 45 *sf* 46 47 *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

48 *tr* 49 *rinf.* 50 51 52 *f*

Ped. \*

53 *p* 54 55 56 *p* 57 *mf*

\* Ped. \*

58 *sf* 59 60 61 62 *sf*

Ped. \*

63 64 *rinf.* 65 66 *f* 67 *sf*

\* Ped. \*

68 69 *p* 70 71 72 *f*

\* Ped. \*

Musical score for "Pas Des Amphores 5", measures 73 to 101. The score is written for piano (p) and includes various dynamics and articulations.

**Measures 73-78:** *a tempo*, *mf* (73), *sf* (74), *sf* (75), *rinf.* (77), *f sempre* (78).

**Measures 79-83:** *cresc.* (80), *sf* (81), *p* (82), *mf* (83).

**Measures 84-89:** *tr* (84), *rinf.* (87), *f* (88), *p* (89).

**Measures 90-95:** *p* (92), *sf* (93), *mf* (94), *p* (95).

**Measures 96-101:** *sf* (98), *rinf.* (101).

The score includes numerous fingerings (1-5), slurs, and dynamic markings. The bottom of the page features the title "Pas Des Amphores 5".



102 *sf* *string.* 103 104 *mp* 105 106 107

*Ped* \*

108 *p* *rit.* *a tempo* 109 *mf* 110 *sf* 111 112 113

*Ped* \*

114 *sf* 115 116 *rinf.* 117 118 *f* 119

*Ped* \*

120 121 *p* *cresc. ed accel molto* 122 123 124 *ff* 125

*Piu vivo.*

*Ped* \*

126 *cresc.* 127 128 *ff sempre* 129 130

*Ped* \*

QUESTIONS: "PAS DES AMPHORES," OP. 37, CHAMINADE.

1. What does "Pas des Amphores" mean?

Ans.

2. What does "Tempo di Mazurka" mean?

Ans.

3. What does "stringendo" mean?

Ans.

4. What does "rinforzando" mean?

Ans.

5. What is the time-signature of a Mazurka?

Ans.

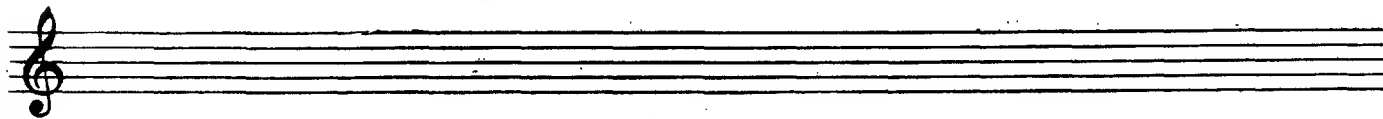
6. Why is the tied chord in measure 6 accented?

Ans.

7. Do the notes E natural and D in measures 5 and 6 receive an accent, and why?

Ans.

8. Write the notes of the chief motive of the main theme in "augmentation;" in "diminution," in the staff below.



9. When and where was Chaminade born?

Ans.

10. Near what city does she live?

Ans.

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